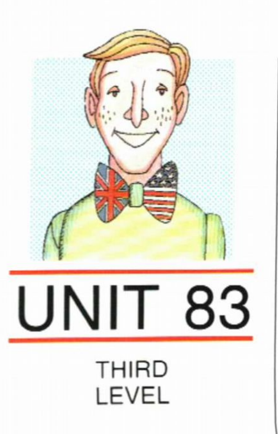
El corazón no atiende a razones

Un encuentro, un flechazo, una vida en pareja. A través de la historia de amor de dos jóvenes ingleses, damos cabida una vez más al mundo de los sentimientos. Ya habrá observado que, pese a las inevitables diferencias culturales entre países, la atmósfera que acompaña un idilio es siempre la misma, en todas las latitudes, al igual que los acontecimientos que marcan las etapas: el anuncio a los padres, el matrimonio, las confidencias a los amigos sobre las primeras dificultades en la vida en pareja. Prepárese para los toques de ironía que le reserva la Conversation, en la que un marido americano revela antiguas infidelidades murmurando en sueños el nombre de su amada. Y aunque probablemente la gramática no es uno de sus amores, en esta Unidad afrontaremos el tema de las subordinadas relativas implícitas y el de la doble naturaleza del 'to' inglés, tema singular y totalmente indispensable en este nivel del curso. Por último, haremos una incursión en el mundo amoroso del siglo XVIII, por medio de dos cartas tomadas de «Joseph Andrews», obra del gran escritor inglés Henry Fielding, en la que un sirviente de aspecto atractivo es cortejado insistentemente por su patrona.

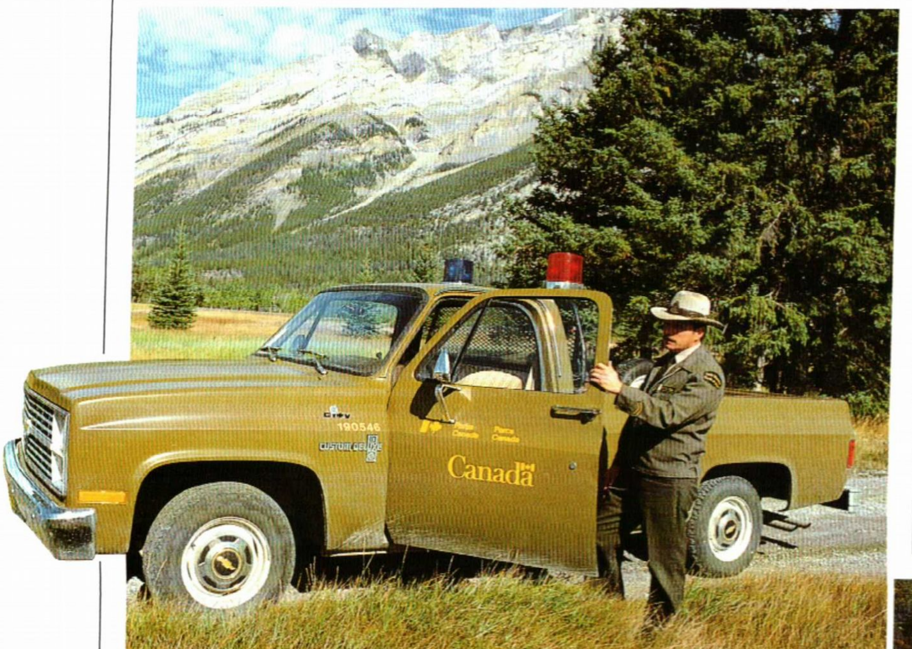


UNIT 83

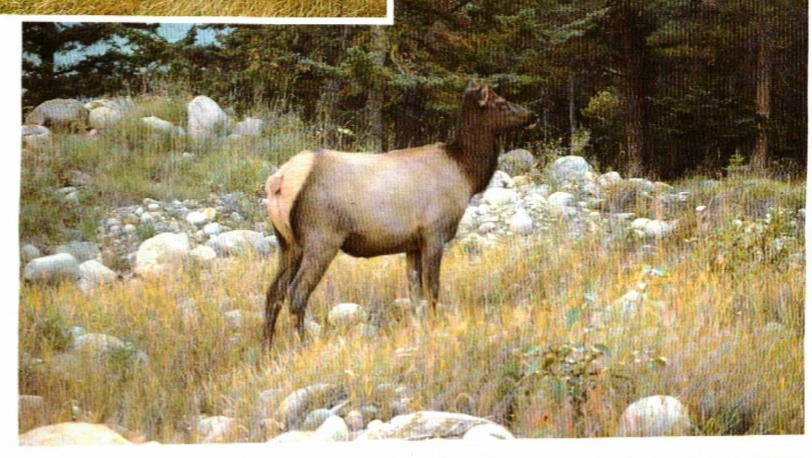
THIRD LEVEL

UNIT
83

I'm happy just to dance with you



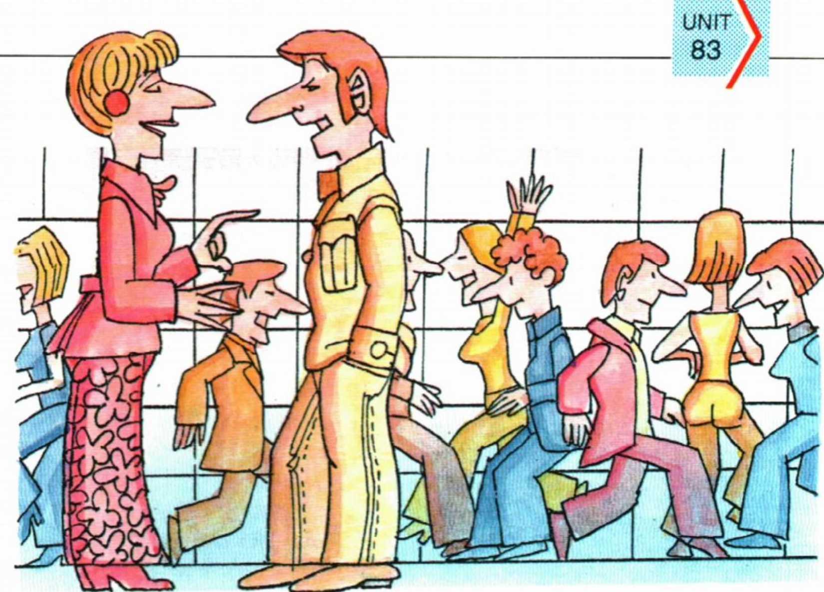
Imagine a disco in a small town in England. On one side of the dance floor there are two boys, Therry and Jim. On the other side is a girl both the boys know — Sandra. But by her side is a girl who nobody has seen before. It's and ideal situation for the birth of young love, and Terry, like so many young men in the same situation, just can't resist temptation. So he crosses the floor to approach this fascinating new female...



Alberta, un Canadá en miniatura

Quien quiera apreciar la belleza de Canadá sin recorrer el país en toda su extensión, puede limitarse a visitar Alberta. Esta provincia, comprendida entre los paralelos 49 y 60, comparte límite con la Columbia Británica a lo largo de las Montañas Rocosas. De un extremo a otro de la región se [illegible] paisajes: lagos, llanuras boscosas o praderas, valles y majestuosos relieves. Los cuatro bellísimos parques nacionales que cubren casi una décima parte de la superficie total, justifican por sí solos el viaje a estas tierras. En las fotos, algunos aspectos característicos de las Montañas Rocosas: un agente de vigilancia forestal, un ejemplar de wapiti, especie originaria de esta zona, y la autopista que bordea la cordillera.





But take a closer look at the dialogue that goes on between these people while the situation unfolds and you'll find that there are one or two rather interesting points. When Jim asks his friend to be more precise about the girl he's referring to, for example, Terry replies: **The one Sandra's talking to**. As you may remember, **one** here is used as a pronoun, but what about the rest of the sentence? It's a relative clause, of course. It should be: **The one that Sandra's talking to**, but notice that Terry leaves out the relative pronoun **that**. This is a very common phenomenon indeed, especially in spoken English.

The same sentence leads us to another problem which so far we have just looked at in passing: the difference between the two verbs **to talk** and **to speak**. Later on, in fact, you'll find this sentence: **Who asked you to speak?** These two verbs are very close in meaning, but there is a slight difference in the way you have to use them. **To talk** usually gives the idea of a conversation, of two people talking with each other. **To speak**, on the other hand, gives the idea of a person who is making a statement, or a series of statements, about something, but is not actually conversing; he is just giving information or stating his views about something.

There are a few other interesting words and phrases in the dialogue, as well. **To end up**, for example, is a phrasal verb which means more or less **to be in the stated condition in the end; to finish up** exists, too, and it means more or less the same thing. **Suit yourself**, on the other hand, is a very informal way of saying **do what you like**. And you may be surprised to notice that Sandra calls Terry **the neighbourhood Romeo. Neighbourhood** refers to the whole of the area in which the speakers live. And Romeo refers to the character from the Shakespeare play **'Romeo and Juliet'**; it's used for any male who is particularly good-looking and knows it! Finally, notice the little expression **whatch out for...**; it's a way of giving someone a warning, of course!

Some enchanted evening

In this dialogue, listen carefully to the way the speakers use the two verbs **to talk** and **to speak:**

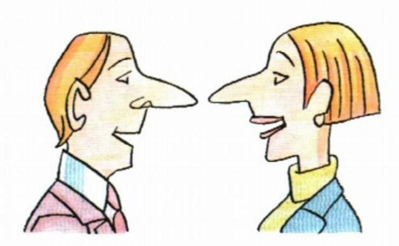
Who's that girl over there? ___
Which girl? ___
The one Sandra's talking to. ___
I don't know. I've never seen her before. Why? Do you like her? ___
Yes. ___
Why don't you go and ask her for a dance, then? ___
Yes. I think I will. You coming? ___
No, thanks. The last thing I want to do is end up dancing with Sandra because you want to get off with her new friend. I'm going to get another pint. ___
Alright. Suit yourself. I'll remember this when you want something. ___

Hello, Sandra. Who's your new friend? ___
Oh, God, look what the cat's dragged in. Susan, this is Therry. He's the neighbourhood Romeo. Or at least he thinks he is. ___
That's not a very nice thing to say, is it? ___
Watch out for him, Susan. He thinks he's James Dean. But he's more like Boris Karloff. ___
Who asked you to spead? Don't worry about her, Susan. She's just jealous. Are you new around here? ___
Yes. We moved up from Hampshire last week. ___
Oh. Are you going to Taylor Griffith's, then? ___
Yes, that's right. I'm starting on Monday. ___
Oh. What class are you in? ___
5 A. ___
Oh. A brainbox, eh? ___
Well, not really. ___
Listen, do you... err... fancy a dance? ___
Yes, alright. ___
Don't say I didn't warn you, Susan. ___



UNIT 83

Terry and Susan get engaged



Sandra's warning to Susan, however, is completely unnecessary. Terry and Susan's first dance at the disco is the beginning of a long romance and, despite the fact that they come from rather different backgrounds, they finally decide to get engaged. All they need to do now is tell their parents.

As you'll remember from the Second Level, when you want to use a verb after a preposition, you always have to use a gerund. There are some good examples of this in the dialogue that you'll find at this point in the recording: **We're thinking of getting engaged; And when were you thinking of getting married?; We were rather looking forward to seeing you at Cambridge.**

Loos again at that last example; you'll find that it follows the rule, of course: **to** is a preposition, and so the verb that follows, **to see**, takes the form of a gerund. So what are we to make of this sentence: **Susan and I have decided to get engaged?** There's a **to** in this sentence, as well, but the verb that comes afterward certainly isn't a gerund. Why is this?

The reason, as you've probably already guessed, is that **to** isn't just a preposition; it's also what can best be described as a particle. In this case, it has no real meaning at all; its only job is to signal the fact that the verb that follows is in the infinitive.

There's nothing much new about this, of course. But how do you decide when **to** is a preposition and when it's a particle? If you didn't know the difference, you might produce a sentence like ***I'm looking forward to see you*** or ***We've decided to getting engaged***, both of which would be completely ungrammatical. So how can you get round this problem?

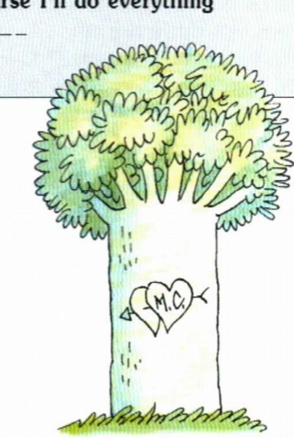
Well, one way is to learn all of the verbs which take an infinitive with **to**. Exhaustive, but rather difficult, because there's a lot of them. Or else, you could use a good dictionary to help you. That's a better idea, but unfortunately you haven't always got a dictionary with you. There is, however, a little test which you can perform which will give you the answer straight away. Simply try to put a noun after the **to**. If the sentence makes sense, it means the **to** is a preposition. If it doesn't, it means it's a particle. If you put **the wedding** after **to look forward to**, for example, you'll see that it fits perfectly: **I'm looking forward to the wedding**. That means that the **to** in this case is a preposition. But try it with **to decide** and see what happens: ***I've decided to the wedding!***

I'm going to buy you a diamond ring

Terry and Susan go to see their parents to tell them about their engagement. Pay attention to the way the speakers use the word **to**. When is it a preposition and when does it just signal an infinitive?

Hello, Mum. Hello, Dad. ___
Hello, Terry. Hello, love. How are you? Alright? ___
Yes thanks, Mr Burrell. ___
Listen. We wanted to talk to you about something. We're thinking of getting engaged. ___
Oh, that's nice. When did you decide all that, then? ___
Well, we've been thinking about it for a few months now. ___
But didn't you want to go to university, Susan? ___
Well, I was thinking about it. But that can wait a bit until Terry's **finished his course at the Technical College. Once he's got his diploma, he can work anywhere. ___**
Mmm. And when were you thinking of getting married? ___
Well, we don't know yet. it depends a bit on the financial situation. Not for a couple of years, anyway. ___
Well, congratulations. ___

Dad, do you mind if we speak to you a minute? ___
Oh, hello, Susan. Hello Terry. No, of course not. Come in. What's the problem? ___
Well, it's no problem, really, Mr Banks. It's just that... Susan and I have decided to get engaged. ___
Oh. Well, that is news. Does your mother know anything about this? ___
Well, I did mention it to her. ___
Mmm. I thought you might have. When were you thinking of getting married? ___
Well, no right away, obviously. We want to wait till I get my diploma from the Technical College and get a job, at least. ___
And what about your plans to go to university, Susan? We were rather looking forward to seeing you at Cambridge, you know. ___
Yes, I know, Dad. But don't worry. I can go to university when Terry's finished his diploma. ___
Well, it's rather a shock, I must say, especially as you're both still very young. Still, I don't want to stand in your way. If you feel this is the right thing, then of course I'll do everything I can to see you off to a good start. ___
Oh, thanks, Dad. ___



Wedding bells and old stories

After another eighteen months or so, Terry and Susan finally reach the altar together. And after the ceremony, of course, comes the reception. That's when we meet them. Mr Burrell, Terry's father, has decided to tell his new daughter-in-law about the time he first met his wife, while his wife and son, who have heard the story many times before, show clear signs of boredom.

How Mr Burrell met his wife

In this dialogue, you'll hear the gerund used on a number of occasions at the beginning of a relative clause:

You youngsters don't know how good you've got it these days. I remember when I was a lad anyone wanting to get married had to wait years before they could move into a house of their own. Now you can get a mortgage with a couple of thousand quid. ___

Well, it isn't all that easy, actually, Dad. ___

I know, I know... and remember your mum and I will give you all the help we can. But you've got to learn to stdand on your own two feet, too, you know. We can't do everything for you. ___

Don't worry, Dad. I'll make sure he behaves. ___

Oh, I'm sure you will, Susan, I'm sure you will. Hello, Pat. Isn't this a grand day? Reminds me of when we were married. ___

Yes. You got a bit merry then, too, if I remember rightly. ___

Now, now. A man's entitled to celebrate when his eldest son gets married, isn't he? ___

Mmm. I supposse so. ___

Did I ever tell you about the day I met Terry's mum, Susan? ___

Uh-oh, here we go again. ___

I was in the army then. We had National Service in those days. Well, one Saturday I was in Barnard Castle. That's a little town in Country Durham, you know. It was the nearest town to our base. Anyway, I was walking along the street one Saturday night with a couple of friends when we saw a long line of people waiting outside a fish and chip shop. We were feeling a bit hungry, so we decided to go over and get some cod and chips. We were waiting in the queue when all of a sudden this woman came in... ___

It was Mum. ___

That's right. It was Pat. Anyway, this woman came in and started shouting at us. 'I was here first', she said. 'Oh no you weren't. We were here before you', I told her. We got into a blazing row. Anyway, we were in this queue arguing with this woman — she was a good-looking woman, mind you, when she was young — I'll admit that. ___

Oh, thank you. ___

We were arguing with this woman when in walked the Sergeant Major. Not knowing he was there, I just went on arguing. But then he shouted 'Private, what is your game? Any man serving in my regiment does not argue with members of the public. Have you got that?' Well, my goose was well and truly cooked, I can tell you. ___

What happened then? ___

Oh, the Sergeant Major took us all back to the barracks and put us on a charge. We had to clean out the toilets for a whole week. Pat came along to the base afterwards and apologised, and from then on things just blossomed, didn't they love? ___

Yes. They just blossomed. ___

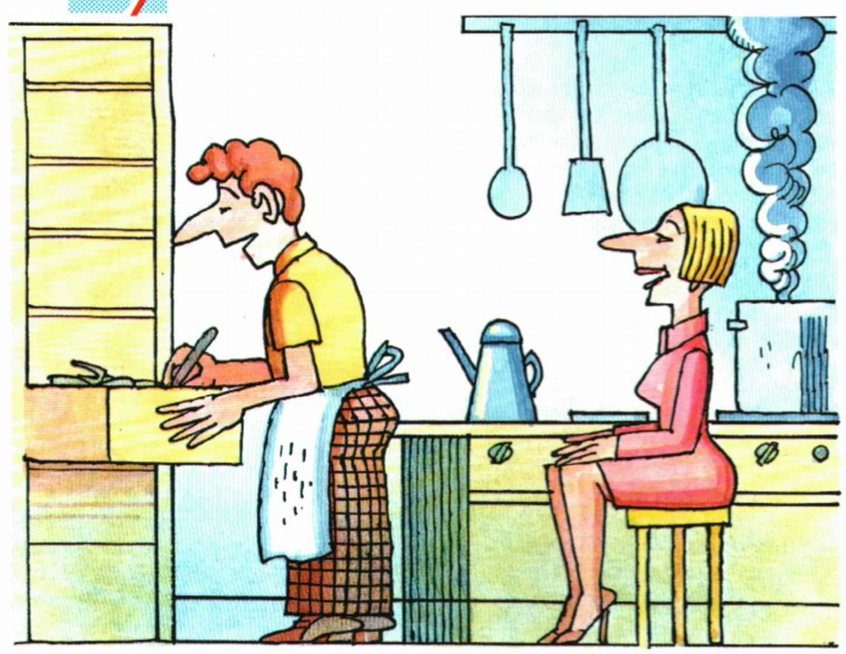
One of the features of this little dialogue is the use that Mr Burrell makes of relative clauses, and in particùlar of relative clauses that start with a gerund: **When I was a lad anyone wanting to get married had to wait years before they could move into a house of their own; We saw a long line of people waiting outside a fish and chip shop; Not knowing he was there, I just went on arguing.** Clauses like the last one, which begin with gerunds, are examples of a larger group of clauses (called **participle clauses**) which we'll deal with in Unit 87. There's nothing new about these clauses, of course, nor about the fact that they can start with a gerund. However, in the Unit where you first met them (Unit 58), you may remember we actually said that the gerund couldn't always be used to start a relative clause. There are, in fact, four occasions on which this can be done.

The first is when the main verb in the relative clause is in a progressive tense: **We saw a line of people waiting outside a fish and chip shop**. If you were to use **that** in this sentence instead of the gerund this becomes quite clear: **We saw a line of people that were waiting outside a fish and chip shop.**

The second is when the verb in the relative clause expresses a continuous or habitual action. This is just the way the Sergeant Major uses it: **Any man serving in my regiment does not argue with members of the public**. When you use **who** in this sentence instead of the gerund the verb becomes an ordinary present tense: **Any man who serves in my regiment does not argue with members of the public**.

The third is when the verb in the relative clause expresses a desire or a wish: **Anyone wanting to get married had to wait years...** Obviously, **to want** isn't the only verb that falls into this category. There is a host of other ones, like **to wish, to desire, to hope**, and so on. Remember, however, that **to like** isn't one of them.

Lastly, you can start a relative clause with a gerund when it is a 'non-defining' relative clause containing a verb which expresses a desire, or else is linked to the idea of knowing or thinking (**to know, to think, to believe, to expect** and so on): **Not knowing he was there, I just went on arguing**. This final example also shows you how to make these relative clauses negative. For more information about this, you can look in the GRAMMAR section.



Till death us do part

Pay attention here to the way the two speakers use infinitives at the beginning of relative clauses:

Here he comes. The last man in Crumpton to do the washing-up before he can come out to the pub! How are you, Terry? Alright? ___

Not too had, I suppose. ___

What's wrong? Married life getting you down? ___

You could say that. ___

Come on, don't worry about it. You'll get used to it in the end. ___

Will I? How long does it take? ___

Oh, I don't know. First twenty years are the worst, I suppose. After that it's plain sailing all the way. ___

You're a great help, you are. ___

What's she been doing to you now, then? ___

Well, it's not what she does, it's the way that she does it. ___

What do you mean? ___

Well, she always acts as if she's superior to me somehow... I don't know... she doesn't actually say or do anything... she just looks at me... you know...

Yes, I know what you mean. ___

And when she's got some book to read for this course she's doing and I wantd to watch the football on the telly, she always makes me turn it off... don't know how much more of it I can take, to be honest. ___

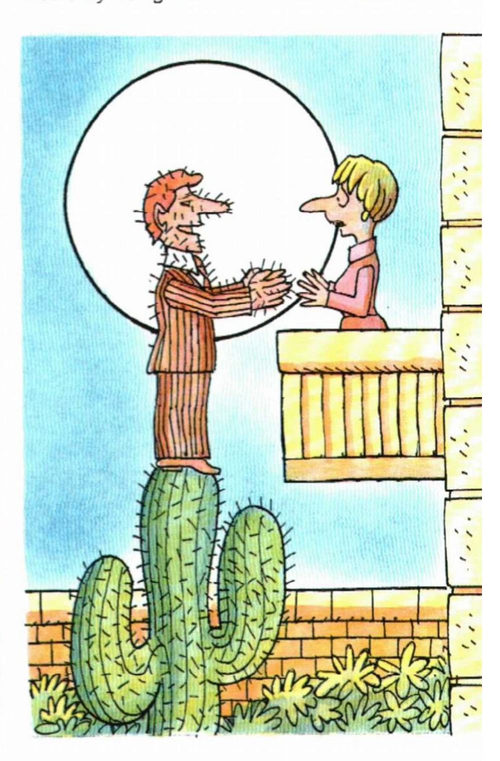
Come on, Terry. It'll be alright. It's always like that in the beginning. You have to learn to live with each other. That's all. It isn't an easy thing to do, you know. ___

I know all that... it's just that I didn't think it'd be this hard. Maybe I should have married Sandra. Al least she wouldn't have finished up studying all the time. ___

The last man to do the washing-up

The next dialogue takes place a couple of years after the wedding. Terry is in a pub, and is talking to a friend about his marital problems. One of the interesting points of this dialogue is the way the speakers use the infinitive at the beginning of a relative clause. As you'll remember from Unit 58, gerund are used at the beginning of a relative clause when the verb in the clause is active. When it's passive, however, this can't be done. But you can start it with an infinitive. Once again, things aren't quite as simple as all that. You can only use an infinitive in this way, in fact, on two occasions, and if you look closely at the dialogue you're about to heart you'll be able to see exactly when it can be done.

First of all, it's possible to use an infinitive at the beginning of a relative clause after certain expressions, like **the first, the second, the third, the last**, and **the only: The last man in Crumpton to do the washing-up before he can come out to the pub!** Once again, you can see how this works by using **that** and a verb instead of





Banff y Jasper: dos flores en el ojal

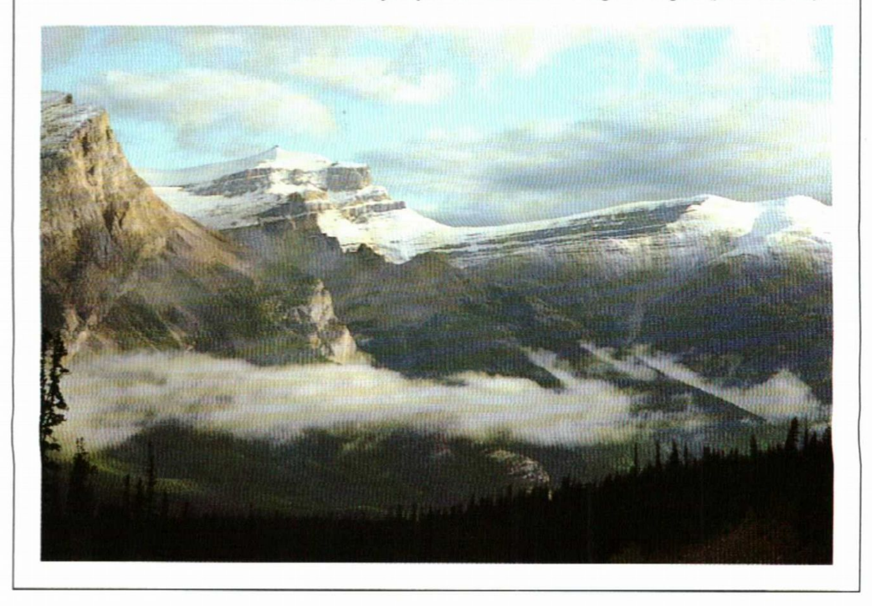
El tramo canadiense de las Montañas Rocosas está protegido por un sistema de parques y bosques nacionales dispuestos casi sin solución de continuidad. El parque más antiguo, Banff National Park (foto inferior), es muy conocido y visitado. Además de los atractivos paisajísticos, ofrece múltiples posibilidades de entretenimiento a los amantes del esquí. Tanto es así que Calgary, la ciudad más importante de los alrededores, fue la sede de las Olimpíadas de invierno en 1988. Decididamente salvaje resulta, por su parte, el Jasper National Park (foto superior), donde se alza el grupo del monte Columbia, la cima más alta de Alberta, coronada por extensos glaciares. En el centro del parque se extiende el lago Maligne (foto lateral).

the infinitive: **The last man in Crumpton that does the washing-up before he can come out to the pub!**

Secondly, you can use the infinitive at the beginning of a relative clause when the clause itself contains the idea of purpose or permission. The sentence **She's got some book to read for this course she's doing**, for example, is obviously used here to replace a relative clause: **She's got some book that she has to read for this course she's doing.**

This isn't, of course, the whole story; there are one or two points which you'll have to know about if you want to use gerunds and infinitives in relative clauses in this way. You'll be able to find out all about these, however, in the GRAMMAR section.

There are one or two rather useful idiomatic expressions in this pub scene, as well. *The first is the phrasal verb* **to get somebody down: Married life getting you down?** It means **to depress somebody** or **to make somebody feel sad.** The second is the expression **It's plain sailing**. It describes, of course, a situation that is completely free from difficulties of any kind.

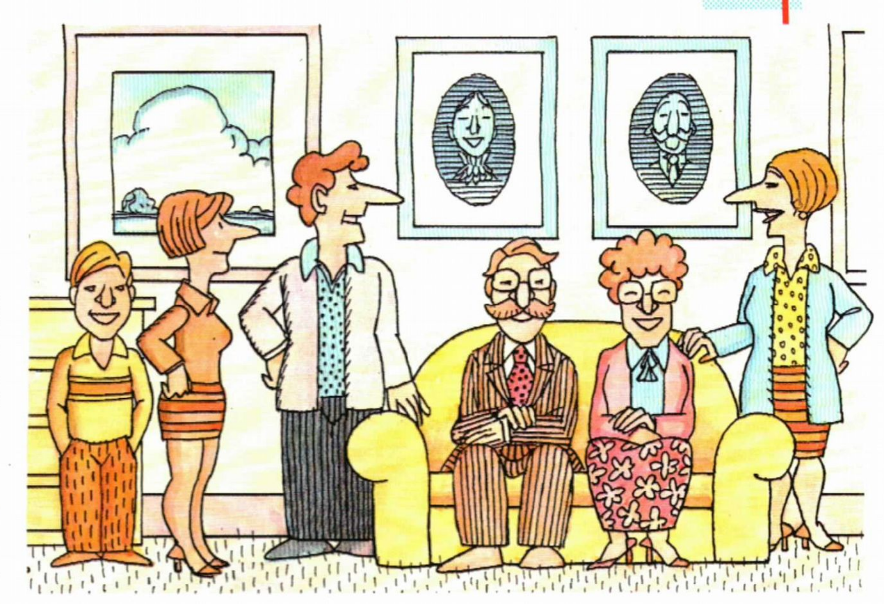




Espejos de agua y pozos de petróleo

Al norte de Edmonton, capital de Alberta, se abre el distrito de los lagos, escasamente poblado; está salpicado de granjas aisladas y pozos de petróleo. Precisamente el descubrimiento del petróleo a principios de la década de los setenta ha cambiado improvisadamente la organización económica de la provincia. Después de una etapa inicial de inesperado bienestar, se sucedieron alternativamente crisis y períodos de recuperación, condicionados por los vaivenes del mercado petrolífero. En la actualidad, Alberta busca de nuevo el equilibrio entre la tradición agrícola y la explotación de los recursos energéticos y turísticos. En la foto, el delta del río Peace, que atraviesa el parque de Wood Buffalo para desembocar en el lago de Athabasca.

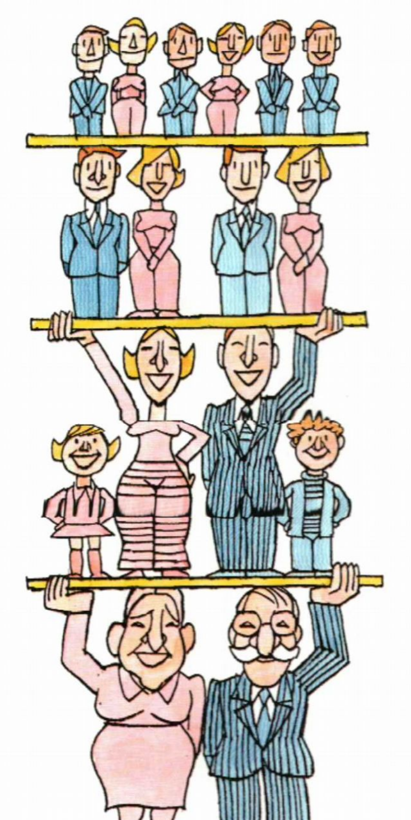
Getting caught up a family tree



Let's leave Terry and Susan and their marital problems behind now, and listen instead to an extract from a conversation in which two friends are talking about their families.

The first speaker is trying to explain to the second the rather complicated relationships between three uncles, and the various things they have done or are doing. As you'll see, even the second speaker gets a little muddled, so don't worry if everything isn't totally clear right at the beginning. You may need to read it a couple of times before you can work out the various intricacies of the first speaker's family tree.

However, the important thing isn't just to understand what's being said. As you read through the dialogue before listening to it in the recording, you'll realise that it contains a good number of relative clauses of both types (defining and non-defining). You'll also find some fairly long sentences. These will all give you the chance to practise listening to the various intonation patterns which you've learnt about during this course (rising tunes, falling tunes, interrupted falling tunes, and so on). It's not necessary to go over these again, of course. Before listening to the recording, however, can you actually work out the intonation patterns? Try writing them down, and then listen to the dialogue to see if you were right.

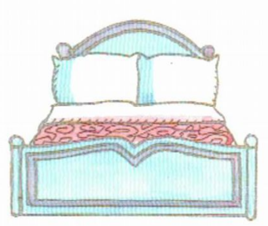


Who did what when?

In this dialogue, there are a lot of relative clauses, and one or two rather long sentences. Listen carefully to their intonation:

Didn't I ever tell you about my uncle John?
Was he the one who went to Australia?
No, Uncle Josh was the one who went to Australia. Uncle John, who used to live with my uncle Josh when Uncle Josh was still living in England, is the one who owns a Chinese restaurant in Golders Green.
Oh. Is you uncle John Chinese, then?
No, but he married a Chinese girl, who's called Wan-Li, when he stopped off in Shanghai one day while he was working as an engineer in the Merchant Navy.
Oh. I thought it was your step-brother who married a Chinese girl.
Well, he did. But they got divorced last year.
And what's he doing now?
He's a writer.
A writer?
Yes. You remember that book I gave you to read last year — Travels in the Orient?
Yes.
He's the one who wrote it.
Oh. Does he live in England now?
No, he lives in Australia with my uncle Josh.
With your uncle Josh? But I thought your uncle John was the one who lives with your uncle Josh?
No, Uncle John used to ... oh, forget it.

La primera noche no se olvida nunca



Entre los factores que pueden minar una relación de pareja, uno de los principales son, sin duda, los celos, que por otra parte pueden resultar útiles, en pequeñas dosis, para mantener viva la atracción recíproca. Pero cuando se presenta la sospecha de una verdadera traición, el orgullo, tanto masculino como femenino, puede desencadenar reacciones decididamente negativas, dando pie a la aparición de la amenaza de divorcio o separación. Pues, ¡imagínese el alboroto que se organizaría por una presunta traición ocurrida el mismo día de la boda, y nada menos que con la dama de honor! Este es el caso de la pareja de novios que protagoniza esta conversación. La crisis entre ambos se resuelve de forma algo improbable por intervención del marido, que logra convencer a la esposa de su fidelidad para luego seguir acariciando sueños nostálgicos y traviesos.

Preste atención a algunas expresiones particulares: **to worm one's way out of something** significa 'salir airoso de una situación difícil', y no necesariamente por medios honestos; **to hear someone loud and clear** quiere decir 'oír a alguien fuerte y claro', mientras que **a tall story** no es otra cosa que 'una gran mentira'.

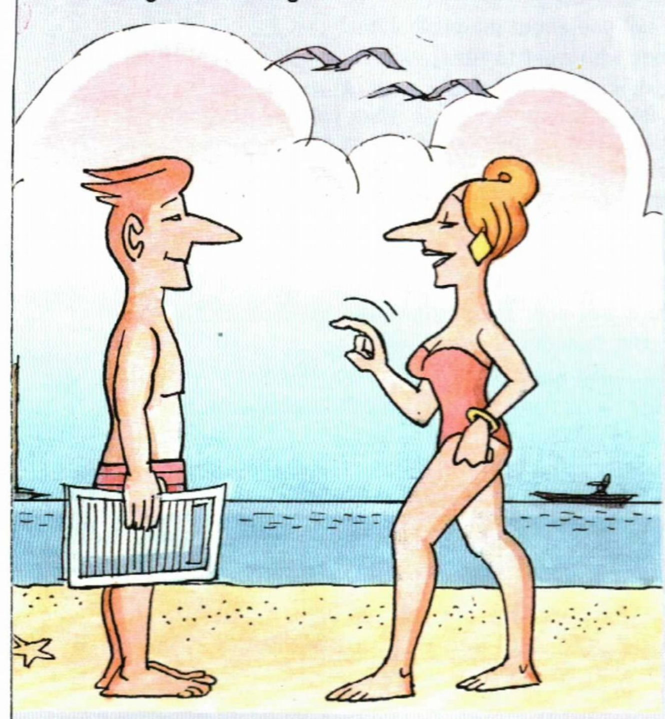
Handfasting on the border

English and American folklore and custom is rich in references to weddings and marriage in general. Take for example, a poor girl living in the middle ages who found it difficult to get herself a husband. No problem! All she had to do, apparently, was place a peapod with nine peas in it on the door-lintel. The first man to walk in was the one destined to become her husband.

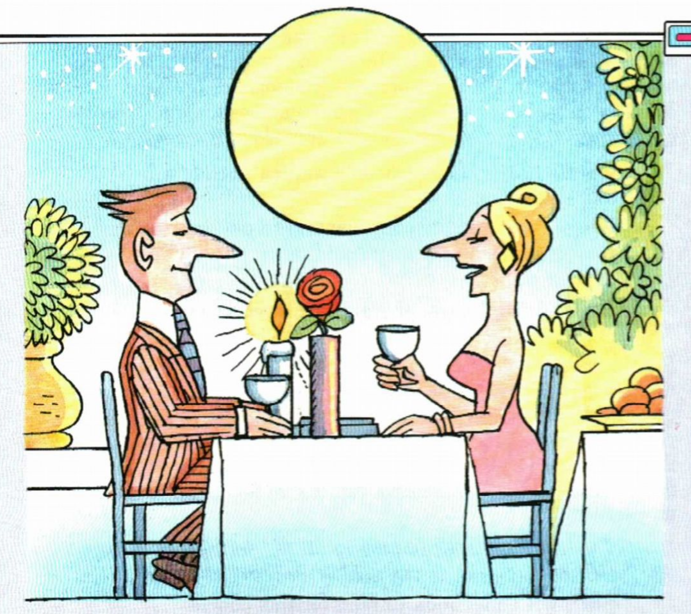
Don't thind that living together or going to bed with someone before you get married is such a new thing, either. At one time, a fair was held in the country of Dumfries-shire, on the border between England and Scotland, at which a young man was allowed to pick a female companion to live with. If they both liked the arrangement, after twelve months they became husband and wife. The practice was called 'handfasting'. And in New England, Wales and some of the remote parts of Scotland there was once a custom called 'bundling'. According to this, it was perfectly legitimate for engaged couples to go to bed together even before they got married. The only trouble was, they had to remain fully dressed!

THE BERMUDA TRIANGLE

~ Ah! This is the life! ___
~ It certainly is. I think it was a good idea to spend our honeymoon in Bermuda. Who suggested it to you, anyway? ___
~ It was Mimsi. ___
~ Mimsi Darling? ___
~ Yes. You haven't forgotten already, have you, Max? Mimsi was the maid of honor at our wedding two weeks ago. ___

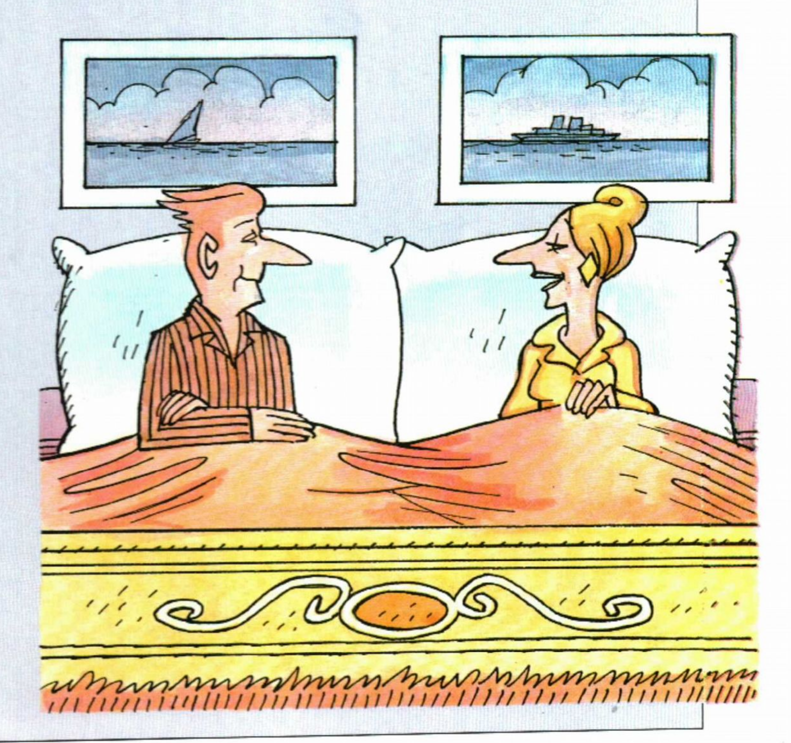


~ Oh, no. I haven't forgotten Mimsi. How could I forget Mimsi? ___
~ And just what is that supposed to mean? ___
~ Well, you never told me she was such a ravishing beauty. ___
~ You would have found out for yourself if you had come out with us once or twice instead of working in the office all the time. ___
~ Well, I had to make some money, dear honey. You wanted that big house on Roosevelt Boulevard. Or maybe you've forgotten all about that? ___
~ No, of course I haven't, you marvellous hunk, you. Thanks for the house and thanks for all your hard work. ___
~ Don't mention it. ___
~ By the way, I've been meaning to ask you. What were you and Mimsi up to that time I surprised you together in the bedroom? ___
~ Ah! We were just planning a little surprise for you when we get back to Los Angeles. ___
~ Oh you were, huh? ___
~ We were indeed. Why? You weren't jealous, were you? ___
~ No, of course not. Well, not much. ___



~ Are you enjoying the meal, honey? ___
~ Sure am. How's your fish? ___
~ Fine. ___
~ Would you like to go to a nightclub in Hamilton tonight? ___
~ Sounds like a great idea. Which one did you have in mind? ___
~ The Copacabana Club. ___
~ How come you know so much about Bermuda, anyway? I thought you'd never been here
~ before. ___
~ I haven't. I just did a little research, that's all. Looked it all up in Murray's guide. One of the guys working at the office lent it to me. ___
~ Uh-huh. What's his name? ___
~ Oh... er... Robeson... Mark Robeson. Why? ___
~ Are you sure it isn't Mimsi Robeson? ___
~ What's that supposed to mean? ___
~ I found that guide in your suitcase, Max. Mimsi Darling's name was in the front. Does Mark Robeson usually sign his name Mimsi Darling? ___
~ Oh. You found it, huh? Okay, so I told a little white lie. Mimsi lent it to me just before we left for our honeymoon. ___
~ So why didn't you tell me it was hers? ___
~ I just didn't want to make you jealous, that's all. Honest, honey. ___

~ Oh Mimsi... Oh Mimsi... ___
~ Max... Max! ___
~ What... what is it? ___
~ I want a divorce, and I want it now. ___
~ What's that supposed to mean? What the hell do you want a divorce for? ___
~ This is the thrid time in five years you've mentioned Mimsi in your sleep. Something's going on between you two, Max. I just know it is. ___
~ What are you talking about? I didn't say Mimsi. ___
~ Yes, you did. Don't try to worm your way out this time, Max. I heard you loud and clear. You said Mimsi. How long has this been going on, Max? ___
~ Honey, you're wrong. You probably heard Winky. ___
~ Winky? What the hell's Winky? ___
~ It's the name of one of our biggest clients. We're working on a new advertising campaign right now and it's on everybody's mind. That's probably why I mentioned their name in my sleep. ___
~ That sounds like a pretty tall story, Max. ___
~ Listen. Do you want me to do something to convince you? I can call Larry Tate if you like. He can confirm everything. ___
~ No, don't worry. I believe you... this time. ___
~ Okay. Now can we get back to sleep? ___
~ Sure, sure. Max? ___
~ Mmm? ___
~ I'm sorry, honey. ___
~ That's okay. Let's forget all about it. ___
~ Goodnight, darling. Sweet dreams. ___
~ Goodnight, honey. Oh Mimsi... Oh Mimsi... ___



UNIT 83

Se puede volver implícito lo que está explícito

Oraciones subordinadas relativas implícitas

Una oración subordinada relativa de tipo explícito introducida por un pronombre relativo como **who**, **which**, **that**, puede ser transformada en algunos casos en una oración relativa de tipo implícito. Para ello, hay que sustituir el pronombre relativo y el verbo por un solo verbo principal conjugado en una forma pronominal: gerundio, infinitivo o participio pasado, según los casos. Los tres tipos de subordinada relativa implícita correspondientes a cada una de las tres formas verbales citadas, han sido mencionados en el segundo nivel (infinitivo en la Unidad 52, y participio pasado y gerundio en la Unidad 58).

Subordinadas relativas con el gerundio. El gerundio puede aparecer al principio de algunas subordinadas relativas, en lugar del pronombre relativo y del verbo. Se usa sobre todo: cuando el verbo de la correspondiente oración relativa explícita es una forma progresiva; cuando el verbo describe una acción continua o habitual; en presencia de verbos como **to want**, **to wish**, **to desire**, **to hope** (pero no **to like**), y con verbos como **to know**, **to think**, **to belive**, **to expect**, cuando éstos forman parte de una subordinada relativa de tipo apositivo o explicativo (denominada en inglés **non-defining clause**). La forma negativa de esta construcción se obtiene anteponiendo **not** al gerundio. He aquí algunos ejemplos:

We saw a long line of people waiting outside a fish and chip shop.

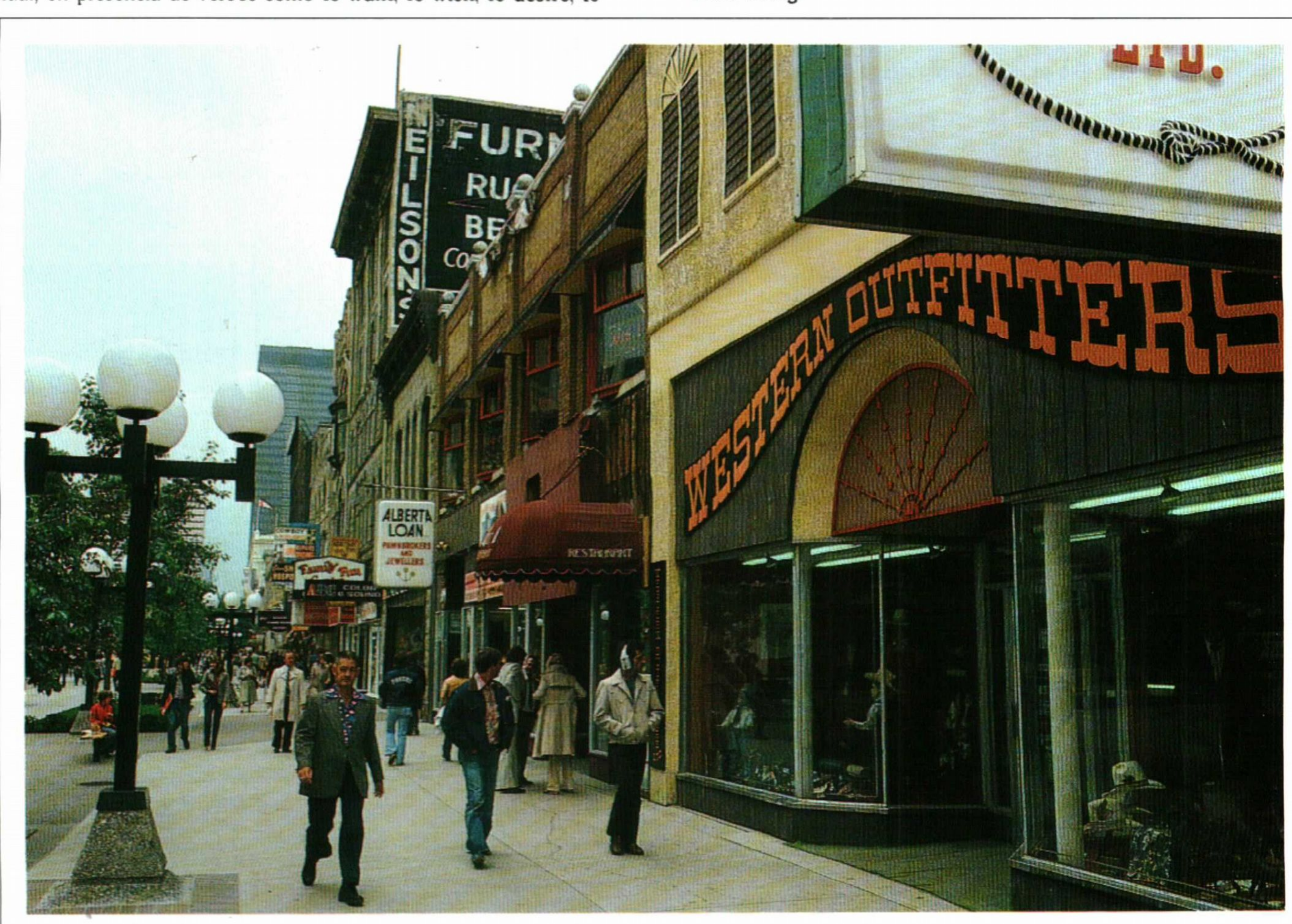
When I was a lad anyone wanting to get married had to wait years before they could move into a house of their own.

Not knowing he was there, I just went on arguing.

Subordinadas relativas con el infinitivo. En las oraciones relativas de tipo implícito, se utiliza el infinitivo en varios casos. Los dos principales son aquellos en que el pronombre relativo va precedido de expresiones como **the first**, **the second**, **the last**, **the next**, **the only**, o bien de superlativos como **the best**, **the most interesting**, y cuando la oración relativa expresa un fin, una obligación o un permiso:

The last man in Crumpton to do the washing-up before he can come out to the pub!

She's got some book to read for this course she's doing.





Subordinadas relativas con el participio pasado. Las oraciones relativas explícitas en las que el verbo está en voz pasiva se pueden transformar sustituyendo el pronombre relativo y el verbo por el participio pasado:

The ring found in the garden was my great-grandfather's wedding ring.
This is the book written by uncle John.

To: ¿partícula o preposición?

El **to** inglés es un elemento lingüístico de doble naturaleza. Tanto puede ser la partícula integrante del infinitivo como una preposición; en este último caso, debe ir seguido por un verbo en gerundio. No obstante, no siempre resulta fácil distinguir entre un caso y otro. Para ello, es muy útil saberse de memoria los verbos que rigen **to** como preposición (como por ejemplo, **to look forward**, **to be used**, **to get used**), los cuales, consiguientemente, tienen que ir seguidos por el gerundio. Existe, sin embargo, una especie de 'prueba del nueve' para descubrir si el **to** que sigue al verbo es una preposición o una partícula. Intente poner un sustantivo detrás de **to**: si la frase así obtenida tiene sentido, **to** es una preposición, de lo contrario es simplemente una partícula. Confronte, a este respecto, los siguientes ejemplos: en el primer par de frases **looking forward** introduce un gerundio y un sustantivo, por lo tanto **to** es una preposición; **decided**, por su parte, no permite la construcción con el sustantivo y, en consecuencia, el **to** que le sigue es una partícula: **We were looking forward to seeing you at Cambridge**; **I'm looking forward to the wedding**; **We've decided to get engaged**; ***We've decided to the wedding***.

En esta sección ha aprendido:

- las oraciones subordinadas relativas implícitas con el gerundio, el infinitivo y el participio pasado;
- cuándo es **to** una partícula y cuándo una preposición.



De Escocia, un nombre para Calgary

En gaélico, el término Calgary significa 'agua clara que fluye', y éste fue el nombre que se le impuso a una bahía escocesa cercana a la isla de Mull. El mismo término se utilizó también para bautizar a Calgary, a la cual este nombre le va que ni pintado, ya que la ciudad (sobre estas líneas y en la página anterior) está situada en la confluencia de dos ríos, el Bow y el Elbow, cerca de las Montañas Rocosas. El emplazamiento fue escogido en 1875 para establecer un fuerte de la Northwest Mounted Police, encargada de pacificar la región. Con la llegada de la Canadian Pacific Railway en 1883, la ciudad progresó a pasos agigantados, inclinando la vocación de Calgary hacia el comercio y la industria. En la actualidad, la ciudad tiene casi medio millón de habitantes que trabajan, entre otras, en las industrias petrolíferas, siderúrgicas y químicas.

El casto Joseph y la astuta lady

En la literatura y en el teatro del siglo XVIII triunfaron los sentimientos: se produjo un florecimiento de diarios íntimos, novelas epistolares y dramas de carácter sentimental. Pero no siempre prevalecían las pasiones genuinas; *es más, la sociedad refinada* de la época se complacía en las actitudes taimadas, donde la astucia amorosa y a veces el puro cálculo eran mucho más importantes que la ingenuidad.

Entre los autores ingleses que trataron temas de amor, Henry Fielding (1707-1754, al lado), maestro de la sátira y la parodia, se caracterizó por su aversión a toda forma de hipocresía. En sus personajes positivos, como el celebérrimo expósito Tom Jones, que fue también motivo de escándalo, la franqueza y la exuberancia de los sentimientos triunfan sobre las simulaciones y las trampas tendidas por sus adversarios. Así, Joseph Andrews, protagonista de la primera novela de Fielding (**The History of the Adventures of Joseph Andrews and his Friend Mr Abraham Adams**), se ve *obligado a defenderse denodadamente de las artimañas de la dueña de casa, Lady* Boody, para preservar su honestidad. El matiz cómico se logra al otorgar al personaje masculino el rol que normalmente se reserva a las heroínas.

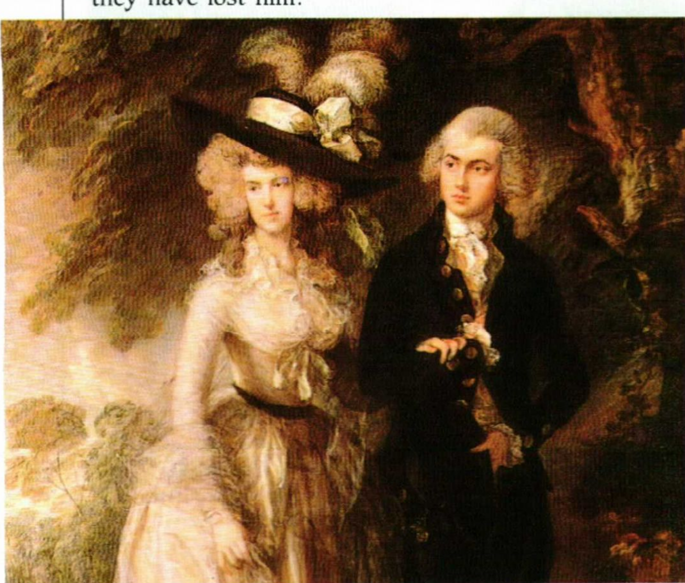
A continuación leerá las dos cartas que Joseph envía a su hermana, confiándole sus dificultades y los consejos de su amigo el párroco Parson Adams.



DEAR SISTER,

Since[1] I received your letter of your good lady's death, we have had a misfortune[2] of the same kind in our family. My worthy master[3] Sir Thomas died about four days ago; and, what is worse, my poor lady is certainly gone distracted[4].

None of the servants expected her to take it so to heart[5], because they quarrelled[6] almost every day of their lives: but no more of that[7], because you know, Pamela, I never loved to tell the secrets of my master's family; but to be sure[8] you must have known they never loved one another; and I have heard her ladyship[9] wish his honour dead[10] above[11] a thousand times; but nobody knows what it is to lose a friend till they have lost him.



Don't tell anybody what I write, because I should not care to have folks say[12] I discover what passes[13] in our family; but if it had not been so great a lady, I should have thought she had had a mind to me[14]. Dear Pamela, don't tell anybody; but she ordered me to sit down by her bedside[15], when she was naked[16] in bed; and she held my hand, and talked exactly as a lady does to her sweetheart in a stage-play, which I have seen in Covent Garden, while she wanted him to be no better than he should be[17].

I fancy[18] I shall be discharged[19] very soon; and the moment I am[20], unless I hear from you, I shall return to my old master's country-seat[21], if it be only to see[22] parson[23] Adams, who is the best man in the world. London is a bad place, and there is so little good fellowship[24], that the next-door neighbours don't know one another. Pray give my service[25] to all friends that inquire for me[26]. So I rest[27]

Your loving brother,
JOSEPH ANDREWS.

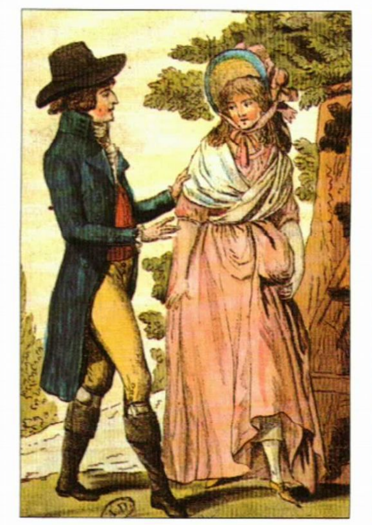
1. **Since:** desde que.
2. **Misfortune:** desgracia.
3. **My worthy master:** mi digno patrón.
4. **Is certainly gone distracted:** sin duda ha enloquecido. El uso del verbo **to be** como auxiliar ha caído en desuso en el inglés moderno.
5. **Expected her to take it so to heart:** esperaba que se lo tomase tan a pecho.
6. **Quarrelled:** luchaban.
7. **But no more of that:** pero no hablemos más de ello.
8. **To be sure:** en realidad.
9. **Her ladyship:** Su Señoría.
10. **Wish his honour dead:** deseando que su honor muriese; nuevamente la referencia es al patrón.
11. **Above:** más de.
12. **I should not care to have folks say:** no me gustaría que la gente diga.
13. **I discover what passes:** en es-

If music be the food of love

For people living in the twentieth century, marriage is a fairly private affair, and married couples generally are expected to be faithful to each other and not bring their problems out into the open. But for British and American society in the past, it was perfectly permissible for the community to make its weight felt when married couples didn't behave themselves.

A favourite way of doing this was 'rough music'. If it became known that a man was betraying his wife, the townspeople would go along to the house where the evil deed was taking place with their pots, pans and spoons in their hands. At a given signal, they would all bang on their pots and pans with their spoons, shouting and screaming at the same time. This practice went under various names, like 'Shallal' in Cornwall, and 'skimmity-riding' in Somerset. In the USA, the same king of thing was done outside the house of a newly-married couple on their wedding night; here it was called 'Shivaree'.

Sometimes, however, the man was actually made to answer for his misdeeds in public. Such was the case with the practice of 'riding the stang', a custom once common in Scotland and the north of England. The offender was actually made to sit on the top of a long pole which was then hoisted into the air. A crowd of people, with the faitless husband on his pole in the middle, would then parade around the town booing and hissing.



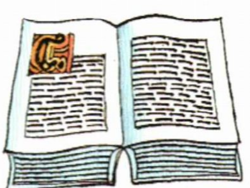


DEAR SISTER PAMELA,

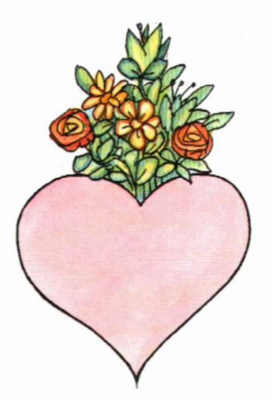
Hoping you are well, what news have I to tell you! O Pamela! my mistress is fallen in love[28] with me – that is[29], what great folks[30] call falling in love – she has a mind[31] to ruin me; but I hope I shall have more resolution[32] and more grace[33] than to part with my virtue[34] to any lady upon earth.

Mr Adams hath[35] often told me, that chastity[36] is as great a virtue in a man as in woman. He says he never knew any more[37] than his wife, and I shall endeavour[38] to follow his example. Indeed[39], it is owing entirely[40] to his excellent sermons and advice[41], together with your letters, that I have been able to resist a temptation, which, he says, no man complies with[42], but he repents[43] in this world, or is damned for it in the next; and why should I trust to repentance[44] on my deathbed, since[45] I may die in my sleep? But I am glad she turned me out of the chamber[46] as she did: for I had once almost forgotten every word parson Adams had ever said to me.

I don't doubt, dear sister, but you will have grace to preserve[47] your virtue against all trials[48]; and I beg you earnestly to pray[49] I may be enabled[50] to preserve mine; for truly[51] it is very severely[52] attacked by more than one; but I hope I shall copy your example, and that of Joseph my namesake[53] and maintain[54] my virtue against all temptations.



te contexto significa 'que yo revelo lo que sucede'.
14. **She had had a mind to me:** que había tenido un pensamiento para mí.
15. **To sit down by her bedside:** sentarme junto a su lecho.
16. **Naked:** desnuda.
17. **She wanted him to be no better than he should be:** quería que él no fuese mejor de lo que debía ser.
18. **I fancy:** creo.
19. **Discharged:** despedido.
20. **The moment I am:** en cuanto lo sea.
21. **Country-seat:** casa de campo.
22. **If it be only to see:** aunque fuese sólo para ver. Note el uso del subjuntivo.
23. **Parson:** párroco, pastor.
24. **Fellowship:** amistad.
25. **Pray give my service:** por favor, presenta mis respetos. Observe la elaborada fórmula de cortesía, típica del inglés del siglo XVIII.
26. **Inquire for me:** preguntan por mí.
27. **So I rest:** termino aquí. Se trata de una fórmula retórica usada para concluir una carta.
28. **My mistress is fallen in love:** mi patrona se ha enamorado. En el inglés moderno se diría **has fallen**.
29. **That is:** es decir.
30. **Great folks:** la gente de alto rango.
31. **She has a mind:** tiene la intención.
32. **Resolution:** firmeza, determinación, decisión.
33. **Grace:** gracia, garbo.
34. **To part with my virtue:** perder mi honestidad.
35. **Hath:** forma arcaica de **has**.
36. **Chastity:** castidad.
37. **Any more:** ninguna otra.
38. **I shall endeavour:** me esforzaré.
39. **Indeed:** en efecto.
40. **It is owing entirely:** se debe enteramente.
41. **Sermons and advice:** sermones y consejos.
42. **Which... complies with:** a la cual, dice, ningún hombre se resiste.
43. **Repents:** se arrepiente.
44. **Why should I trust to repentance:** por qué habría de confiar en el arrepentimiento.
45. **Since:** desde el momento en que (dado que).
46. **She turned me out of the chamber:** me echara de su habitación.
47. **To preserve:** conservar.
48. **Trials:** pruebas.
49. **I beg you earnestly to pray:** te pido encarecidamente que reces.
50. **Enabled:** ser capaz.
51. **Truly:** verdaderamente.
52. **Severely:** seriamente.
53. **Namesake:** homónimo. Está pensando en el bíblico José, hijo predilecto de Jacob, que fue vendido por sus envidiosos hermanos. Fue llevado a Egipto y luego encarcelado por haberse resistido a las insinuaciones de la esposa de un oficial del faraón.
54. **Maintain:** conservar.



altar	altar
barrack	cuartel
base	base
blazing	violento
(to) blossom	florecer, ruborizarse
brainbox	cerebro
ceremony	ceremonia
(to) confirm	confirmar
(to) convince	convencer
(to) end up	terminar
engagement	noviazgo

Synonyms and antonyms

Como ya ha visto en el curso de esta Unidad, en inglés 'mentira' se dice ***lie****.*

El verbo correspondiente, ***to lie****, es decir 'mentir', tiene una conjugación regular, con la particularidad de que el pasado y el participio pasado se forman agregando simplemente una -d al infinitivo, mientras que el gerundio se forma sustituyendo -ie por una -y antes de añadir la desinencia -ing:* ***He lied to me about his affair with Sandra; You're lying to me, aren't you?***

No obstante, tendrá que prestar mucha atención para no confundir el verbo ***to lie*** *con otros dos verbos cuyos infinitivos son, respectivamente, igual y similar al suyo, pero que tienen un significado muy distinto:* ***to lie*** *y* ***to lay****.*

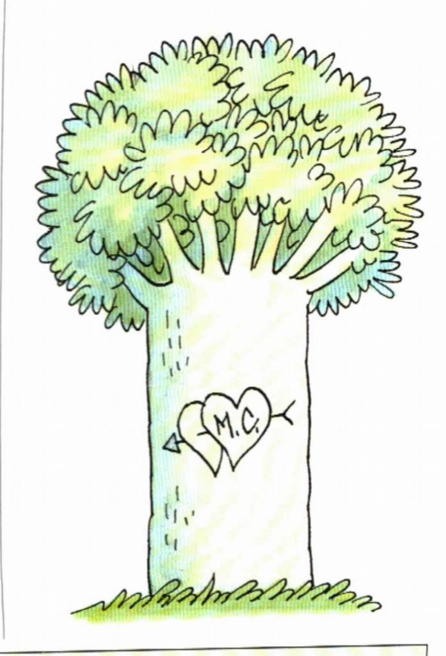
*El primero de ellos significa 'yacer', 'estar recostado', tiene una conjugación irregular (****to lie-lay-lain****) y forma el gerundio exactamente igual que* ***to lie*** *con el significado de 'mentir' (****lying****). Además, es intransitivo:* ***Max and Mimsi Darling lay on the beach all day****.*

Por su parte, el verbo ***to lay*** *es el equivalente de* ***to lie*** *(yacer), pero con función transitiva: corresponde al español 'poner', 'colocar', 'extender'. También éste es un verbo irregular, cuyo pasado y participio pasado es* ***laid****:* ***Mimsi laid Max's trousers on the bed****.*

¿Fuerte, claro o deprimido?

(to) get someone down	deprimir, desalentar a alguien
(to) hear someone loud and clear	oír a alguien fuerte y claro
look what the cat's dragged in	mirad quién viene
(to) put someone on a charge	poner a alguien en consigna
(to) see someone off to a good start	prestar a alguien una valiosa ayuda para iniciar algo
(to) stand in someone's way	estorbar u obstaculizar a alguien
(to) stand on one's own two feet	ser independiente, regirse por criterios propios
suit yourself	haz lo que te parezca
watch out for...	cuidado con...
what is your game?	¿a qué juego estás jugando?, ¿a qué juegas?
(to) worm one's way out of something	salir airoso de una situación difícil
you don't know how good you've got it	no sabes la suerte que tienes

entitled	autorizado
exhaustive	exhaustivo
(to) finish up	terminar
host	miríadas, gran cantidad
hunk	tronco, tallo
intricacy	complejidad
lad	muchacho
maid of honor	dama de honor (USA)
maid of honour	dama de honor (GB)
marital	conyugal
merry	brillo
mortgage	mutuo
(to) move	trasladar
muddled	confuso
national service	servicio militar
neighbourhood	vecindad
nightclub	nightclub
ravishing	encantador
reception	recepción
regiment	regimiento
(to) serve	servir
(to) signal	señalar
(to) stop off	detenerse, hacer una parada
(to) surprise	sorprender
(to) warn	advertir
youngster	muchacho, mozo





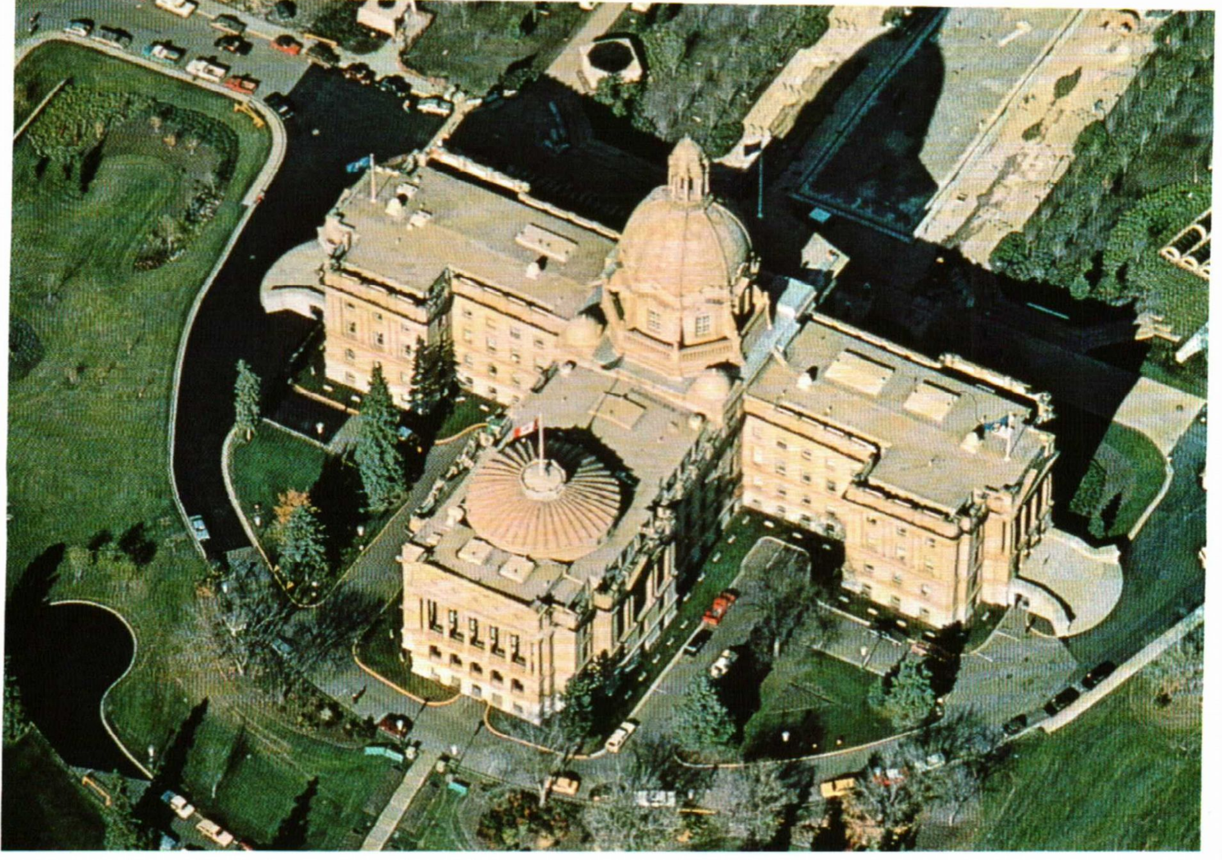
Sueños y mentiras

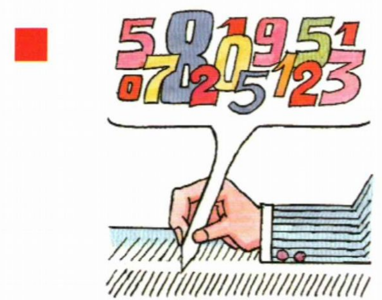
a tall story	una gran mentira
all of a sudden	improvisadamente
here we go again	ahí vamos de nuevo
it's plain sailing	va todo viento en popa
sweet dreams	sueños dorados, dulces sueños
this is the life	esto es vida
till death us do part	hasta que la muerte nos separe
white lie	mentira piadosa

Desde los Pies Negros al oro negro: ¡cuánta historia!

Después de los cambios radicales que ha experimentado en las últimas décadas, resulta difícil encontrar en Edmonton alguna huella de la ciudad que fue en el pasado. Surgida en torno a un fuerte de la Hudson's Bay Company, en los primeros tiempos se dedicó al comercio de pieles y mantenía relaciones activas con el territorio circundante, habitado por los pacíficos indígenas Cree y por los belicosos Pies Negros. Al igual que Calgary, se desarrolló tras la llegada del ferrocarril. La capital de Alberta constituye un importante nudo viario y ferroviario, además de ser centro de las actividades petrolíferas. En las dos imágenes, el estadio y la sede de la Asamblea legislativa de Edmonton vistos desde el aire.







Exercise 1

Este ejercicio es un dictado extraído de la sección READING. Escuche toda la grabación, luego vuelva a escucharla, y transcriba el fragmento aparte. Después confronte lo que ha escrito con el texto que figura en las soluciones.

Exercise 2

Transforme estas frases utilizando el pronombre **one** y, donde sea posible, omitiendo **that**. He aquí un ejemplo: **The girl that Sandra is talking to. The one Sandra is talking to.**

a) **Uncle Josh was the uncle that went to live in Australia.**
b) **Dick Whittington was the man that they elected Lord Mayor in 1665.**
c) **The girl that I went out with last night was a redhead, wasn't she?**
d) **Dick and Jane are the couple that are always arguing.**
e) **Don't you have to buy your wife a ruby ring for the wedding anniversary that you celebrate after forty years of marriage?**
f) **No, Burt was my nineteenth boyfriend; Dirk was the seventeenth boyfriend.**
g) **That was the plate that you broke when we had our argument the other day.**
h) **Simon was the son that married a lawyer; James was the son that married a university professor.**
i) **My husband is the fat man that's wearing a kilt.**
j) **Why don't you buy me a diamond ring like the diamond ring that Jane has got?**





A la sombra del 'gran espíritu'

En un dialecto indígena, 'manito' significa 'gran espíritu'. Y seguramente el nombre de Manitoba guarda una estrecha relación con la leyenda indígena según la cual, cerca de un estrecho de este lago, habita un ser sobrenatural. En dicho lugar el movimiento de las aguas produce un eco profundo, que es, según dicen, la voz del 'gran espíritu'. Al lado del lago Manitoba, que da nombre a toda la provincia, hay otro de dimensiones mucho mayores, el lago Winnipeg, en cuyo extremo meridional se encuentra la ciudad homónima, capital de la provincia (en la foto, el Legislative Building). En el idioma de los Cree, también 'winnipeg' tiene un significado especial, aunque menos poético que Manitoba: quiere decir 'agua turbia'.

Exercise 3

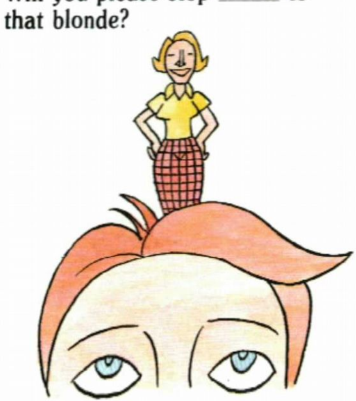
Transforme estas frases, cuando sea posible, agregando el gerundio o el infinitivo al comienzo de la oración relativa:

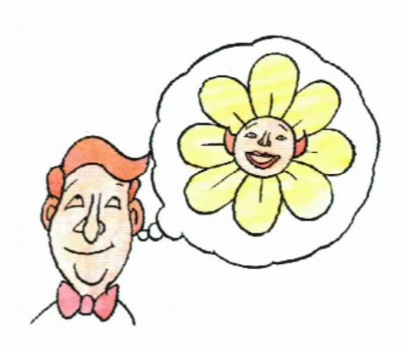
a) **I first met your mother in a long queue of people who were waiting outside a fish and chip shop.**
b) **The man who was looking at the girls on the dance floor turned out to be my brother-in-law.**
c) **Men never make passes at girls who wear glasses.**
d) **Wasn't he the uncle who left Scarborough to become a lumberjack in Canada?**
e) **Susan has a lot of books that she has to read for this course she's doing.**
f) **There were a lot of men who wanted to propose to her.**
g) **Melanie, who thought that Pete would refuse, suggested getting married.**
h) **Mary, who worked at the dairy, loved Tim, who worked at the gym.**
i) **He was the first man that went out with me.**

Exercise 4

Agregue la forma correcta del verbo **to talk** o del verbo **to speak** en las frases siguientes:

a) **I want to _____ to you about something.**
b) **He _____ about football for three hours; I was really bored.**
c) **Look at me when I'm _____ to you; stop looking at all the other girls.**
d) **The Lord Mayor will _____ about the history of Crumpton since 450 A.D.**
e) **Will you please stop _____ to that blonde?**





Exercise 5

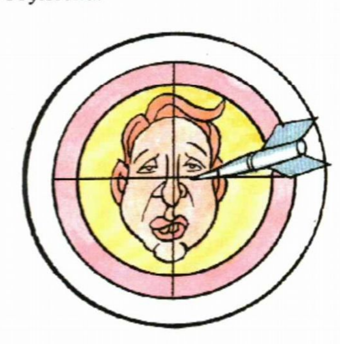
En estas frases, incluya el gerundio o el infinitivo de los verbos entre paréntesis:

a) **My boyfriend's started (to talk) about (to get) married.**
b) **What an awful evening! I ended up (to dance) with Malcolm Spottiswoode.**
c) **Pat and Bruce are thinking of (to get) engaged.**
d) **It takes a long time (to learn) how (to live) with each other after you've got married.**
e) **I looked around for something heavy (to throw) at my husband.**
f) **Why don't you come out to the pub instead of (to stay) at home all the time?**
g) **You ought to think very hard before (to ask) her to marry you.**
h) **Granddad became very rich by (to work) sixteen hours a day all his working life.**
i) **I'd like (to know) where you were last night, John.**
j) **It's not easy (to spend) more time with my family without (to work) less, of course.**

Exercise 6

Observe atentamente estas frases y ponga Pr al lado de aquellas en las que **to** es una preposición y Pa junto a aquellas en las que es una partícula.

a) **I've always wanted to go out with you.**
b) **Are you looking forward to going to the wedding?**
c) **My great-grandmother has decided to get married again at the age of ninety-six.**
d) **Just to please her, we got engaged.**
e) **It didn't take long to get used to living with her.**
f) **My brother-in-law used to work for IBM.**
g) **I prefer dancing with Jim to dancing with Terry.**
h) **My daughter wanted to go home, so we had to leave.**
i) **You've never objected to going to the cinema before, Joe.**
j) **She's feeling really lonely; she needs to get herself a new boyfriend.**



SOLUCIÓN DE LOS EJERCICIOS

Exercise 1
Texto del dictado: **Pamela, Hoping you are well, what news have I to tell you! O Pamela! my mistress is fallen in love with me — that is what great folks call falling in love — she has a mind to ruin me; but I hope I shall have more resolution and more grace than to part with my virtue to any lady upon eart.**

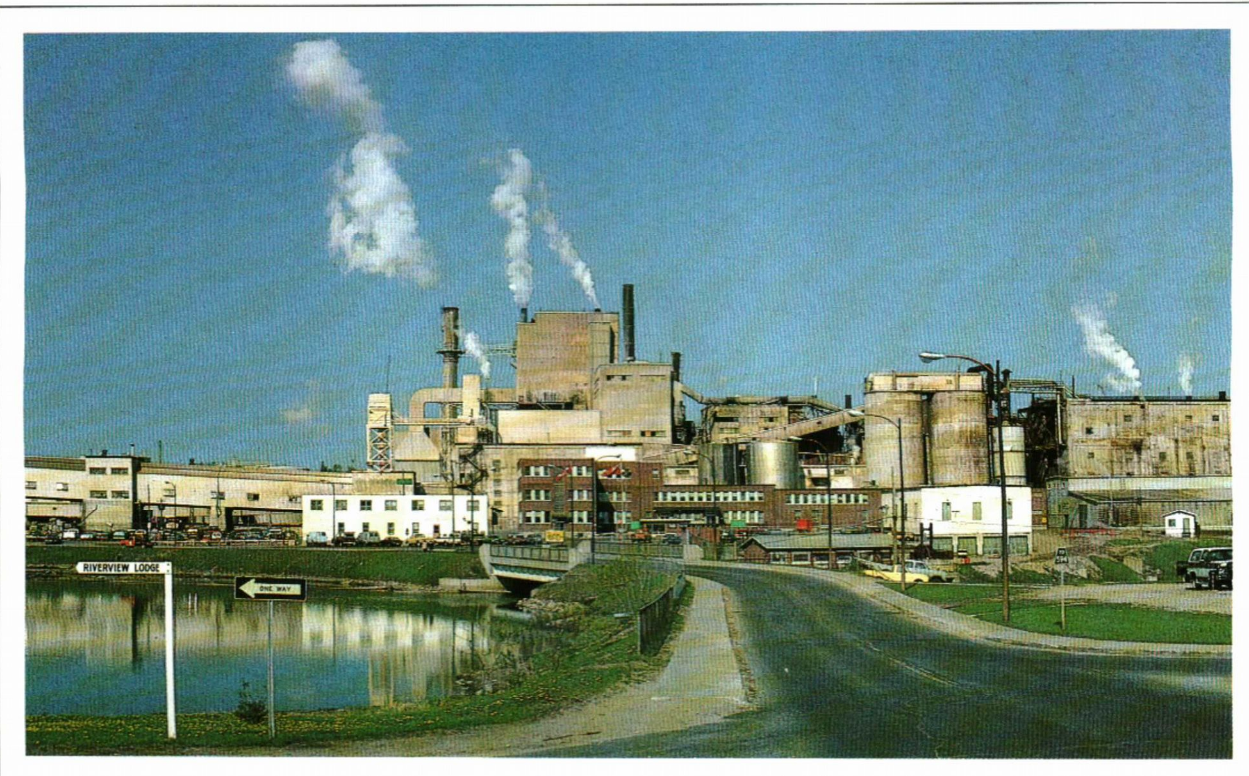
Exercise 2
a) **Uncle Josh was the ope that went to live in Australia.** b) **Dick Whittington was the one they elected Lord Mayor in 1665.** c) **The one I went out with last night was a redhead, wasn't she?** d) **Dick and Jane are the ones that are always arguing.** e) **Don't you have to buy your wife a ruby ring for the one you celebrate after forty years of marriage?** f) **No, Burt was my nineteenth boyfriend; Dirs was the seventeenth one.** g) **That was the one you broke when we had our argument the other day.** h) **Simon was the son that married a lawyer; James was the one that married a university professor.** i) **My husband is the fat one that's wearing a kilt.** j) **Why don't you buy me a diamond ring like the one Jane has got?**

Exercise 3
a) **I first met your mother in a long queue of people waiting outside a fish and chip shop.** b) **The man looking at the girls on the dance floor turned out to be my brother-in-law.** c) **Men never make passes at girls wearing glasses.** d) - e) **Susan has a lot of books to read for this course she's doing.** f) - g) **Melanie, thinking that Pete would refuse, suggested getting married.** h) - i) **He was the first man to go out with me.**

Exercise 4
a) **talk.** b) **spoke.** c) **talking.** d) **spead.** e) **talking.**

Exercise 5
a) **to tal o talking, getting.** b) **dancing.** c) **getting.** d) **to learn, to live.** e) **to throw.** f) **staying.** g) **asking.** h) **working.** i) **to know.** j) **to spend, working.**

Exercise 6
a) **Pa.** b) **Pr, Pr.** c) **Pa.** d) **Pa.** e) **Pa, Pr.** f) **Pa.** g) **Pr.** h) **Pa, Pr.** i) **Pr, Pr.** j) **Pa.**



Afortunadamente, hay una 'zona útil'

Las provincias de Saskatchewan y Manitoba prolongan hacia el este el territorio canadiense comprendido entre los paralelos 49° y 60°. Ambas presentan una zona septentrional llana, agreste y boscosa con abundantes lagos y cursos de agua, comprendida en el denominado 'escudo canadiense'. El centro-sur, en cambio, es un altiplano fértil e intensamente cultivado, sobre todo con cereales y forrajes. Aquí se establecieron desde su llegada los primeros colonos, privilegiando la zona más cercana a la frontera estadounidense. A este respecto, hay que tener en cuenta que en todo Canadá la parte meridional es la más activa y dinámica: comprende el 90 % de la población total. De ahí que se haya acuñado la expresión 'zona útil', para distinguir la región productiva de los territorios semidespoblados del Norte. En las fotos, una fábrica para la elaboración de la madera y silos para la conservación de cereales.

